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OUR WORK WITH LONGFELLOW.

My young people were quite ready to prepare a pleasant memory hour for the approaching Longfellow anniversary. We had read *The Courtship of Miles Standish*, *Hiawatha*, and *Evangeline*; and an elaboration of our review exercise, with an outline of our work, may prove suggestive. The children's illustrated text has been a most delightful feature of our study. The class were requested to notice the best passages for illustration, and to state their reasons for such preference. Thus the mind's highest faculty, imagination, had free play. It was most interesting to watch the scholars' choice. The boys inclined to active scenes of war and battle, where poison and powder played important part. The girls were fond of domestic pictures, as Priscilla at her wheel, Nokomis and the baby Hiawatha, or Minnehaha serving in her father's tent. Often a more subdued picture was made very effective, as the May-Flower riding at anchor, or the path through the Plymouth woods. This last was usually emphasized by the figure of Alden carrying his nosegay. The sketches were not subject to high art criticism, the object being the literary idea, that we might prove whether the scholars had been thoughtful in reading, had caught the author's notion, and had developed it through the medium of their own fancy. Our English work aims to be generous,—to catch large views of life and truth. In the pictures only have we dwelt upon details, and remembered the minor items which fill in the scene. Occasionally a photograph has been compared with the pupils' work, and contrasts or resemblances noted, while we insisted that each was right in following the text at his sweet will. Varying results merely proved the work of two minds,—the development of God's great gift of individuality. These drawing exercises have fulfilled their mission, and have proved a recreation, a bait to draw the scholars to the poem. Our natural artists are always ready, and those who cannot draw a line, are interested in results, and can often give suggestive hints to those of ready hand. In one instance, to satisfy the teacher's curiosity, and not without a shade of relenting and sympathy, this work was made compulsory. In some cases the results were most striking and pitiful. One young girl drew simply an irregular outline, labeled "Plymouth Rock, 1620," and inscribed "The Corner-Stone of

the Nation." A lad's idea of Miles Standish with his hand protruding from the waist showed a more ready spirit of compliance than knowledge of anatomy. The teacher concluded that rather than kill the spirit of the work, this exercise would better remain optional.

It would be difficult to say which poem was most interesting. In addition to the imagery and romance running through each, *The Courtship* and *Evangeline* had revived our knowledge of colonial history, while *Hiawatha* was a treasure-mine of Indian lore and legend.

Composition must be a factor of the English course, and our efforts ran parallel with the literature. No one can write who cannot think, and we had kept the thought-shafts working that the scholars might see the logic of facts. The author's life proved a source of profit. The class learned why Longfellow was called "the children's poet." They drew the lesson that love begets love, and sympathy reacts. They had traced the lofty purpose in the purity of his thought, and had been warmed by the sunshine of his nature. The story of his life, rich in opportunity and culture, shaded by heavy sorrows, relieved by the nobility of manhood, enriched by the faith of a little child, was appreciated, and repeated in the child's naïve way. The personages of Miles Standish and John Alden afforded capital material for a literary parallel, where points of contrast in external appearance, mental aptitude, methods of work, aims in life, and natural disposition were all developed. The Puritan maiden and gentle *Evangeline* offered a most interesting theme. In local coloring, home environment, and personal traits, the children found distinction, while they recognized the solid character of each. A spirited discussion of Priscilla's modesty grew out of her question, "Why don't you speak for yourself, John?", many affirming that she lacked maidenly reserve. They were quick to see the vein of coquetry in her nature, so at variance with the gentle *Evangeline*.

Hiawatha's life held deep significance. The scholars found that Indian legends bore a parallel to Bible narrative. The Great Spirit, assembling the tribes of men in their distress, and promising a leader, was at once suggestive. The little boy who came among his people, and grew so near to nature, in sweet sympathy with all creation, who lived in the purity of his purpose a life of undivided loyalty "for the profit of his people," hinted plainly

the plan of Redemption. The story of his fasting, temptation, and conquest, of his destruction of Pearl Feather, and his escape from Nahma, found a ready Bible parallel. Character study was always a prominent feature, and this devotion to a noble purpose carried a most impressive lesson.

Our text study was limited to comparatively few works. The scholars had made lists of words peculiarly interesting in origin or happy in application, and the result, showing the varied sources of our language, the long journey of many words, and their local changes at different halting places, was most unique. Long quotations had framed the pen-pictures in the best expression, and brought the children nearer to the poet.

On February 27, the face of the children's poet looked out from immortelles upon many scenes and personages which his fancy had created. Our blackboards were profusely decorated. The Puritan Captain and Alden, the stripling, appeared "in a room of the simple and primitive dwelling." Priscilla sat at her wheel as John Alden entered with May-flowers. Miles Standish stood in the council, filling the skin with powder. The Indian battle followed, and lastly, "Through the Plymouth woods, passed onward the bridal procession." Evangeline appeared in scenes ranging between her happy home and the hospital ward, and Hiawatha passed in panorama of thrilling adventure.

Printed programmes added dignity in the scholars' eyes, and the following represents our work :

LONGFELLOW REVIEW.

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| Composition | Henry Wadsworth Longfellow, the Children's Poet. |
| Text Study of Peculiar Words | Their Origin and Change. |
| Composition. | A Parallel between Miles Standish and John Alden. |
| Quotations. | Couplets from <i>The Courtship</i> , Selected by Class. |
| Composition. | Parallel between Priscilla and Evangeline. |
| Quiz | On Indian Names, Symbols, Superstitions, Creed. |
| Composition. | Biography of Hiawatha. |
| Topical Quotations. | |

HIAWATHA.

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| Babyhood | "There the wrinkled old Nokomis." |
| Education | "Many things Nokomis taught him." |
| Sympathy with Nature. | "Learned of every bird its language." |
| Accomplishments. | "Swift of foot was Hiawatha." |
| Outfit | "From his lodge went Hiawatha." |

Meeting with Mudjekeewis "Long have I been waiting for you."
 Struggle with Mudjekeewis "Then began that deadly conflict."
 Canoe "Thus the birch canoe was builded."
 Friend. "He the best of all musicians."
 Visit to Arrow-Maker "With him dwelt his dark-eyed daughter."
 Colloquium. Marriage Arguments, Nokomis and Hiawatha.
 Their Wedding Journey.
 Composition Lessons from Character of Hiawatha.

Nearly all the exercises were limited to three minutes, while the quotations usually required only one or two minutes, and the constant change sustained our interest and made our exercise seem very brief. We parted from our author, feeling that each poem was an exhaustless mine of wealth, with hidden treasures reserved for future memory hours.

Gertrude F. Adams.